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ABSTRACT

A study examined television reporters and photographers as a journalistic unit to see if their perspectives about news coverage coincided, weighing also the visual component of television news. Subjects, 793 reporters and 438 photographers culled from 200 randomly chosen network affiliates, completed questionnaires about working conditions, job commitment, and attitudes towards television news. Findings indicated that both reporters and photographers considered news video a powerful means of communication with its own grammar and syntax, independent of words. This conclusion is compatible with previous studies suggesting pictures are not facts but symbols (in the same sense that words are symbols), but it is different from the traditional scholarly approach that considers news pictures illustrations rather than separate means of communication. Both groups saw considerable potential for abuse of TV's visual power, believing a news source can appear in a positive or negative way depending on photographic production techniques. Results also indicated (1) that reporters earn more than photographers, (2) that reporters are more mobile and better educated, (3) that both groups agree they have a good working relationship but low morale, as well as even lower opinions of the journalistic quality of their stations' news product, and (4) that despite frustrations, both groups are committed to their work. (Tables of data are included and 17 footnotes are appended.) (NKA)

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WORKING TOGETHER: A PROFILE OF LOCAL TELEVISION REPORTERS AND PHOTOGRAPHERS

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WORKING TOGETHER: A PROFILE OF LOCAL TELEVISION REPORTERS AND PHOTOGRAPHERS

In 1986, former CBS news president Fred Friendly told an audience of broadcast news directors that if he were starting his career over, it would be in local rather than network news.[1] Friendly's speech came at a time when a number of observers were talking about the increasing importance of local television news.[2]

In all but the smallest local markets (where reporters shoot their own video), news stories are the result of a cooperative effort in which a reporter gathers information while a photographer gathers news pictures. The background and journalistic orientation of these two-person news teams determines how stories are covered.[3] Interactions between team members influence the way a story is presented, and therefore its impact on television audiences.

A number of articles in scholarly journals examine television reporters,[4] but none could be located that separately examine television photographers. Two major studies of American journalists specifically excluded photographers, because they were not considered employees who had control over editorial content.[5] Since photographers have considerable autonomy in obtaining and editing news pictures,[6] the notion that they are not editorial employees implies that news pictures are not journalistic content.

As Adams[7] and Rimmer[8] point out, studies of television news tend to overlook news video in the assumption that verbal content is more important. While this may be the case, news pictures sometimes have symbolic power that transcends verbal information. A recent example: pictures of the Philippine revolution that overthrew the government of Ferdinand Marcos.[9]

The cooperative nature of television news gathering suggests it could be instructive to examine reporters and photographers as a journalistic unit. This approach allows consideration of both the verbal and visual channels rather than just the verbal portion of television news. Studying the degree to which reporters' and photographers' perspectives coincide may provide useful insights into the thought processes that shape the news coverage that helps determine our knowledge of the external world.

What are the demographics of television reporters and photographers? Do they think of themselves as having a good working relationship? Do they agree about the relative importance of pictures and words? Are they equally committed to their jobs? What kinds of attitudes do they have towards their working conditions? How do they evaluate the journalistic and visual qualities of their stations' newscasts?

Since local news is profitable at most stations[10], it was assumed that there might be relationships between newsworker attitudes and the business environment in which stations compete for news viewers. The most obvious variables in this regard are market size (thousands of television households a station can reach), an index of potential advertising revenue; and news ratings, an index of the degree to which that potential is achieved.

It was hypothesized that reporters and photographers would have more positive attitudes in the larger markets where stations are more likely to have the resources to do a thorough job of covering news. Attitudes were also expected to improve as ratings, and therefore news revenue, went up.

Method

Two-hundred network affiliates were chosen randomly from non-satellite stations listed in the 1985 Broadcasting-Cablecasting Yearbook. Telephone

calls determined the names of assignment editors and chief photographers. Letters to assignment editors during late 1985 and early 1986 asked for the names of all full-time news reporters and photographers. If no reply was received after two mailings, up to two more requests went to the news director (asking for names of reporters) or to the chief photographer (asking for the names of photographers).

After this effort and telephone follow-up, 87 percent of the stations (N = 174) provided names of 1453 full-time reporters, excluding those who covered only weather or sports. Eighty-two percent of the stations (N = 164) provided names of 1076 full-time news photographers. The research budget precluded sending questionnaires to the entire sample, so 793 reporters and 438 photographers were selected by assigning numbers to each reporter and photographer and generating random numbers in those ranges.

Questionnaires were designed to obtain information about reporters' and photographers' evaluation of their working conditions, of their job commitment, and of their attitudes towards television news. The survey of photographers was conducted between February and April, 1986; the survey of reporters between May and August, 1986.

After three questionnaire mailings, usable responses were obtained from 512 reporters (65 percent) and 296 photographers (67 percent). The response represents 172 stations in 118 television markets in 47 states and the District of Columbia. There were 75 responses from markets 1-10 (including 29 from stations owned by the three networks),[11] 243 responses from markets 11-50, 241 responses from markets 51-100, and 199 responses from smaller markets. Remaining responses were from cities in Alaska and Hawaii not designated as television markets, or from newsworkers who removed the code that identified their market.

Market size, in thousands of television households, was obtained from the 1986 Broadcasting-Cablecasting Yearbook. News ratings are the larger of the early or late evening weekday Arbitron ADI rating from July 1985.[12]

Results

Reporters and photographers are about the same age (a mean of about 30), and have about the same amount of experience (a mean of six years). Only seven percent of photographers are women, compared to 39 percent of reporters. Reporters are significantly more mobile, have significantly more education, and have significantly higher earnings (see Table 1). Despite these differences, the way in which reporters and photographers ranked 19 scales about television news was similar, with evaluations of the power of visuals near the top and evaluations of newscast quality at their stations near the bottom (Table 1).

TABLE 1 ABOUT HERE

Both groups agree about equally that photographers need to be more than technicians (i.e., need to understand local politics, item 3), about the importance of their work compared to what they do outside of work (item 9), and in their evaluation of the working relationship between reporters and photographers (which appears to be fairly good--see item 5). Both groups say they have the autonomy to do their jobs the way they want (item 7), and agree about equally that the newscasts at their stations do not live up to their personal standards for journalism (item 18).

Reporters are significantly more likely to say they will stay in the business (item 12), and give significantly lower evaluations of the importance of visual aspects of television news (items 1, 2, 13). Reporters are more likely to think of news video as an illustration of a story's words rather than

a separate means of communication (item 4), and are more likely to worry that the search for pictures will hurt stories journalistically (item 11). Photographers think television news is significantly more informative than reporters think it is (item 6), but are much more skeptical about the ability of reporters to cover stories visually (item 8).

Photographers rate their own and reporters' morale significantly higher than reporters rate the morale of either group (items 17 and 19). Although photographers think reporter morale is much better than it is, they rate their own morale even higher.

Reporters rate their own and photographers' morale significantly lower than photographers rate the morale of either group (items 17 and 19). Although photographers give low ratings of their own morale, they rate reporter morale even lower. Reporter evaluations of their own morale are even lower.

To get a better sense of how reporters' and photographers' attitudes cluster together, each set of 19 scales was factor analyzed. Varimax rotation was used to maximize factor variance. Factors with an eigenvalue of less than one were discarded. Each analysis resulted in six factors explaining about 60 percent of the variance (tables 2 and 3).

For reporters, the factor describing working conditions accounted for 20 percent of the variance. It consisted of scales describing perceived autonomy, reporter morale, feedback about reporting, and evaluations of newscast quality. A second factor, describing visual conditions, accounted for nine percent of explained variance. It contained scales describing the working relationship between reporters and photographers, photographer morale, the degree to which photographers are journalists rather than technicians, and the degree to which reporters believed they understood how to cover stories visually.

A third factor, describing the degree to which reporters took news video seriously, was called visual orientation. A fourth factor, measuring the degree to which reporters believed television was successful in conveying journalistic information, was called information orientation. The fifth factor, containing scales describing evaluations of whether reporters would stay in the business and how important their news work was compared to other pursuits, was called job commitment. The final factor, describing the degree to which reporters thought of video as illustration rather than information, was called verbal orientation.

TABLE 2 ABOUT HERE

Factors for photographers were similar. The first factor, working conditions, accounted for 23 percent of the variance. It contained the same scales as the first two reporter factors, describing various aspects of photographer and reporter workplace evaluations. A second factor, information orientation, contained the same three scales as the information orientation factor for reporters. Job commitment, the third factor, was also identical to the job commitment factor for reporters. Visual orientation, the fourth factor, contained two of the three scales that loaded on the visual orientation factor for reporters. The fifth factor, verbal orientation, was similar to the verbal orientation factor for reporters, but went in the opposite direction (i.e., reporters valued words highly compared to pictures, but photographers valued pictures more highly). The sixth factor for photographers, describing attitudes about objective camera angles, contained the third of three scales that loaded on the visual orientation factor for reporters.

TABLE 3 ABOUT HERE

Composite variables representing the factors described above were used in correlational analysis of the relationship between newsworker attitudes and business-related variables. Each composite was the sum of variables that loaded .5 or more on that factor, divided by the number of variables in the composite.

Among reporters, working conditions (N=458, r=.12, $p < .01$), visual conditions (N=443, r=.11, $p < .05$), and information orientation (N=459, r=.15, $p < .001$) were positive correlates of market size. These correlations support the hypothesis that attitudes would be more positive in larger markets, where adequate news resources are more likely to be available.

Visual orientation (N=449, r=-.18, $p < .001$), job commitment (N=440, r=-.10, $p < .05$) and verbal orientation (N=462, r=-.11, $p < .05$) were negative correlates of market size. This suggests that large-market reporters are less likely to see news video as a symbolic language, but that they do belive news pictures should be more than literal illustration of the words of a story. Large-market reporters also have less commitment to their careers as reporters, contrary to prediction.

Because news ratings were negatively correlated with market size (N=690. r=-.22, $p < .001$),[13] partial correlation was used to control for market size in examining the relationship between ratings and the various newsworker factors. Working conditions were a significant correlate of news ratings (N=305, r=.13, $p < .05$.), suggesting that reporters are happier in successful news shops. There were no significant correlations between ratings and the other five reporter factors. This provides only partial support for the hypothesized relationship between market size and positive newsworker attitudes.

Among photographers, none of the composite variables representing the six factors was a significant correlate of market size or news ratings. This

suggests that photographers are more similar in their attitudes across all market sizes than reporters.

Discussion

Perhaps the most important finding of this study is that both reporters and photographers consider news video a powerful means of communication that has its own grammar and syntax, independent of words (Table 1, item). This is compatible with a number of studies that suggest pictures are not facts, but symbols in the same sense words are symbols.[14] This perspective is different from the traditional scholarly approach to television news, which treats news pictures as illustration rather than as a separate means of communication.

Reporters and photographers see considerable potential for abuse of television's visual power in that they believe a news source can be made to appear in a particularly positive or negative way by using photographic production techniques. This is compatible with studies by Frank[15] and Kepplinger[16] describing visual bias in coverage of political campaigns, and suggests further research on the influence of production factors on the perceived meaning of television messages.[17]

Reporters earn more than photographers, and are more mobile and better educated, but are similar in that they rank scales about television news in a similar fashion. For example, although photographers give significantly higher evaluations of the power of video (Table 1, item 2) and significantly lower evaluations of their newscast's visual standards (item 16), they rank these items about the same as reporters--high for the potential of video abuse, and low for the visual standards in their station's newscasts.

Factor analysis of reporter and photographer evaluations of scales about television news also yield similar results, again suggesting that reporters and

photographers have similar perspectives. Most differences between the two groups seem to stem from the word-orientation of reporters, compared to the visual orientation of photographers.

Reporters and photographers agree that they have a good working relationship, but give relatively low evaluations of their morale, and even lower evaluations of the journalistic quality of their station's news product. This suggests they are frustrated in their work as journalists, and that they are not particularly proud of the product that they help create.

Despite these frustrations, a majority of reporters expect to be reporting for at least another ten years. Photographers are equally committed in the degree to which the job is important compared to what they do outside of work, but significantly less likely to say they will continue in the profession, despite significantly better self-reports of morale. Part of the reason may be that photographers find it much more difficult than reporters to advance through the ranks to management positions.

Future research about TV news should examine the communication potential of television news video, a virtually unexplored area. The results reported here also suggest further research to find out why television reporters and photographers rate their morale so low, and why the newscasts at their stations fall so far short of their personal standards for how the medium should be used journalistically and visually.

Footnotes

[1] Fred W. Friendly, "If I Had My Career in Broadcast Journalism to Start Over Again in August, 1986...," Radio-Television News Directors Association Communicator, October 1986, pp. 15-20.

[2] See, for example, Sylvia Chase, "Why I Left a Network to Anchor Local News," TV Guide October 11 1986, pp. 4-6; Ernest Leiser, "That's The Way It Was When Network News Died," Washington Post July 3, 1986, pp. B1, B2; and Desmond Smith, "You Can Go Home Again: The New Attractions of Local News," Washington Journalism Review, June 1986, pp. 44-47.

[3] In large markets, coverage teams sometimes contain more than two people.

[4] See, for example, Karl A. Idsvoog and James L. Hoyt, "Professionalism and Performance of Television Journalists," Journal of Broadcasting 21:97-109 (1977); Arnold H. Ismach and Everette E. Dennis, "A Profile of Newspaper and Television Reporters in a Metropolitan Setting," Journalism Quarterly 55:739-743, 898 (1978); Ted Joseph, "Television Reporters' and Managers' Preferences on Decision-Making," Journalism Quarterly 60:476-479 (1983); George Pollard, "Professionalism Among Canadian Newsworkers: A Cross Media Analysis," Gazette 36:21-37 (1985); Donald S. Weinthal and Garrett J. O'Keefe Jr., "Professionalism among Broadcast Newsmen in an Urban Area," Journal of Broadcasting 18:193-209 (1974).

[5] Johnstone et al, The News People: A Sociological Portrait of American Journalists and Their Work (Urbana: University of Illinois Press, 1976) and David H. Weaver and G. Cleveland Wilhoit, The American Journalist: A Portrait of U.S. News People and Their Work (Bloomington, Indiana: Indiana University Press, 1986).

[6] Sixty-two percent of photographers responding to this survey agreed that they usually work independently when they obtain news video, and 79 percent

agreed that they often edit news video without a reporter's supervision. This is consonant with Gaye Tuchman's observation that "film and videotape maximize the reporters' and cameramen's intent" (Making News: A Study in the Construction of Reality [New York: Free Press, 1978], p. 107).

[7] William C. Adams. "Visual Analysis of Newscasts: Issues in Social Science Research." In William Adams and Fay Schreibman, eds., Television Network News: Issues in Content Research. Washington, DC: Television and Politics Study Program, School of Public and International Affairs, George Washington University, 155-173.

[8] Tony Rimmer, "Visual Form Complexity and TV News," Communication Research 13:221-238 (1986).

[9] See Thomas Griffith, "The Visuals Did Marcos In," Time, March 17 1986, p. 72; Jonathan Kolatch, "Could There Have Been a Revolution Without Television," TV Guide, May 31 1986, pp. 5-14, and "For the First Time, People Could See What Was Happening," TV Guide, June 7, 1986, pp. 16-21.

[10] Vernon A. Stone, "Stations Profit from News Operations," Radio-Television News Directors Communicator, March 1987, pp. 9-10.

[11] Market sizes are Arbitron figures from the 1985 Broadcasting-Cablecasting Yearbook.

[12] For about a dozen stations for which ratings books were not available, July 1986 figures were obtained by calling each station's sales department.

[13] This is not surprising, because in larger markets there are more stations competing for the available audience.

[14] See, for example, Steve Feld and Carroll Williams, "Towards a Researchable Film Language," Studies in the Anthropology of Visual Communication 2:1(Spring 1975):26-32; Michael Griffin, "What Young Filmmakers Learn from Television: A Study of Structure in Films Made by Children," Journal of Broadcasting and

Electronic Media 29:79-92 (1985); Calvin Pryluck, Charles Teddie and Richard Sands, "Meaning in Film/Video: Order, Time and Ambiguity," Journal of Broadcasting 26:685-695 (1982); Sol Worth and John Adair, "Navajo Filmmakers," American Anthropologist 72:9-34 (1970).

15 Robert S. Frank, "The 'Grammar of Film' in Television News," Journalism Quarterly 51:245-250 (1974).

16 Hans Mathias Kepplinger, "Visual Biases in Television Campaign Coverage," Communication Research 9:432-446 (1982).

17 For earlier studies, see Thomas R. Donohue, "Viewer Perception of Color and Black-and-White Paid Political Commercials," Journalism Quarterly 50:660-665 (1973); Lee H. Mandell and Donald L. Shaw, "Judging People in the News Unconsciously: Effects of Camera Angle and Bodily Activity," Journal of Broadcasting 17:353-362; Nikos Metallinos and Robert K. Tiemens, "Asymmetry of the Screen: The Effects of Left Versus Right Placement of Television Images," Journal of Broadcasting 21:21-33 (1977); Thomas A. McCain, A Functional Analysis of Network Television News Viewing (Unpublished Ph.D. dissertation, University of Wisconsin, 1972); Roger Penn, "Effects of Motion and Cutting Rate in Motion Pictures," AV Communication Review 19:29-50 (1971); Joseph T. Scanlon, "Color Television: New Language?" Journalism Quarterly 44:225-230 (1967); Robert K. Tiemens, "Some Relationships of Camera Angle to Communicator Credibility," Journal of Broadcasting 14:483-490 (1970); and Robert C. Williams, "On the Value of Varying TV Shots," Journal of Broadcasting 9:33-43 (1965).

Table 1

Differences in Attitudes Between Reporters and Photographers

1 = Strongly Disagree 9 = Strongly Agree

Attitude	Reporters N	Reporters Mean	Photographers N	Photographers Mean
1. Edited news video is a visual language with its own grammar and syntax	500	7.73	292	8.16***
2. It is possible to make a person appear in a particularly positive or negative way by using photographic production techniques.	505	7.40	294	7.90***
3. It is important for TV news photographers to understand local politics.	509	7.23	295	7.20
4. The role of news photography is to illustrate a story's verbal content.	503	6.70	292	6.12**
5. Photographers and reporters here have a good working relationship.	490	6.82	295	6.75
6. People who depend on TV for news know less about politics than people who depend on the print media.	501	6.51	295	5.69***
7. I can usually do my job the way I want to do it.	507	6.70	294	6.79
8. Reporters in this shop understand how to cover a feature story visually.	507	6.11	295	5.46***
9. My work here is more important than what I do outside of work.	504	5.83	291	5.49
10. People here tell me when I've done a good job.	507	5.67	295	5.92
11. Sometimes the facts of a story are overlooked in the search for video.	505	5.55	294	4.64***
12. I will be a television reporter/news photographer 10 years from now.	482	5.56	294	4.95**
13. News photographers here are journalists more than technicians.	494	5.26	292	5.63*
14. TV election coverage stresses visual hoopla at the expense of information about candidate qualifications and issues.	504	5.02	293	5.39*

Table 1 (continued)

1 = Strongly Disagree			9 = Strongly Agree	
Attitude	Reporters N	Mean	Photographers N	Mean
15. Taping a news source at eye level is objective. Higher or lower camera angles are not objective.	498	5.00	287	4.92
16. The newscast here accurately reflects my personal standards for how the medium should be used visually.	502	4.88	293	4.25***
17. Reporter morale is good in this shop.	508	4.59	295	5.07**
18. The newscast here accurately reflects my personal journalistic standards.	501	4.58	293	4.70
19. Photographer morale is good in this shop.	490	4.58	294	5.55***

Age	503	30.4	295	30.7
Years experience as reporter/photographer	512	5.94	296	6.35
Number of stations respondent has worked for	507	2.19	293	2.02*
Weekly earnings, including overtime pay	435	$583	279	$460***
Education[1]	508	3.03	294	2.57***

Significance levels (two-tail t-test): * < .05 ** < .01 *** < .001

[1] 4=graduate degree, 3=bachelor's degree, 2=some college, 1=high school or less.

Table 2

Factor Analysis of Attitudes of 512 Television News Reporters

	factor 1 WORKING CONDITIONS	factor 2 VISUAL CONDITIONS	factor 3 VISUAL ORIENTATION	factor 4 INFORMATION ORIENTATION	factor 5 JOB COMMITMENT	factor 6 VERBAL ORIENTATION
Percentage of Total Variance/Eigenvalue	20/3.8	9/1.8	8/1.5	7/1.3	7/1.3	6/1.0
I can usually do my job the way I want to do it.	.69	-.03	.15	.13	.10	.03
Reporter morale is good here.	.67	.32	-.07	-.06	.10	.06
Newscasts here reflect my journalistic standards.	.65	.20	-.04	-.29	-.07	.11
People here tell me when I've done a good job.	.62	.13	-.01	.04	.12	-.12
Newscasts here reflect my visual standards.	.62	.30	-.09	-.18	-.19	.19
Photographers and reporters work well together here.	.24	.74	-.04	.05	.08	.01
News photographers here are journalists more than technicians.	.09	.69	.04	-.21	.04	-.17
Reporters here understand how to cover a feature story visually.	.25	.63	-.08	.04	-.12	.13
Photographer morale is good here.	.49	.52	.00	-.05	.15	.05
It is possible to make a person appear in a particularly positive or negative way by using photographic production techniques.	.02	-.05	.76	.06	.06	-.26

Table 2 (continued)

	factor 1 WORKING CONDITIONS	factor 2 VISUAL CONDITIONS	factor 3 VISUAL ORIENTATION	factor 4 INFORMATION ORIENTATION	factor 5 JOB COMMITMENT	factor 6 VERBAL ORIENTATION
Percentage of Total Variance/Eigenvalue	20/3.8	9/1.8	8/1.5	7/1.3	7/1.3	6/1.0
Edited news video is a visual language with its own grammar and syntax	-.01	-.01	.64	-.13	-.04	.29
Taping a news source at eye level is objective. Higher or lower camera angles are not objective.	.07	-.11	.62	.07	-.01	.01
It is important for TV news photographers to understand local politics.	-.16	.35	.50	-.05	.03	.16
TV election coverage stresses visual hoopla at the expense of information about candidates and issues.	-.10	.01	.01	.76	-.07	.06
People who depend on TV for news know less about politics than people who depend on the print media.	.05	-.13	-.04	.75	-.07	.14
My work here is more important than what I do outside of work.	-.03	.11	.11	-.07	.78	.07
I will be a television reporter 10 years from now.	.20	-.06	-.09	-.06	.77	.03
The role of news photography is to illustrate a story's verbal content.	.01	.06	.13	.14	.13	.80
Sometimes the facts of a story are overlooked in the search for video.	-.32	.11	.10	.41	.04	-.48

Table 3

Factor Analysis of Attitudes of 296 Television News Photographers

	factor 1 WORKING CONDITIONS	factor 2 INFORMATION ORIENTATION	factor 3 JOB COMMITMENT	factor 4 VISUAL ORIENTATION	factor 5 VERBAL ORIENTATION	factor 6 OBJECTIVE CAMERA
Percentage of Total Variance/Eigenvalue	23/4.4	9/1.6	8/1.4	7/1.3	6/1.1	6/1.1
Photographer morale is good here.	.75	-.03	.27	-.01	-.02	-.03
Photographers and reporters work well together here.	.75	-.13	.06	.00	.05	.25
Newscasts here reflect my journalistic standards.	.74	-.06	-.09	.02	-.04	-.34
Newscasts here reflect my visual standards.	.70	-.13	.01	.02	.08	-.38
Reporters here understand how to cover a feature story visually.	.67	-.14	.03	-.05	-.04	.20
Reporter morale is good here.	.66	.01	.27	-.18	-.13	.08
People here tell me when I've done a good job.	.55	-.04	.24	.25	-.11	-.08
I can usually do my job the way I want to do it.	.52	-.27	.01	.07	.00	.36
News photographers here are journalists more than technicians.	.45	-.09	-.06	.35	.39	-.15
TV election coverage stresses visual hoopla at the expense of information about candidates and issues.	-.09	.80	-.02	-.04	-.07	.02
Sometimes the facts of a story are overlooked in the search for video.	-.19	.74	.10	.05	-.08	.02

Table 3 (continued)

	factor 1 WORKING CONDITIONS	factor 2 INFORMATION ORIENTATION	factor 3 JOB COMMITMENT	factor 4 VISUAL ORIENTATION	factor 5 VERBAL ORIENTATION	factor 6 OBJECTIVE CAMERA
Percentage of Total Variance/Eigenvalue	23/4.4	9/1.6	8/1.4	7/1.3	6/1.1	6/1.1
People who depend on TV for news know less about politics than people who depend on the print media.	-.09	.53	-.29	-.04	.34	.19
My work here is more important than what I do outside of work.	.15	-.02	.80	.04	-.10	.06
I will be a television news photographer 10 years from now.	.19	-.01	.63	-.05	.24	-.20
It is possible to make a person appear in a particularly positive or negative way by using photographic production techniques.	-.01	.11	-.06	.78	-.17	.11
Edited news video is a visual language with its own grammar and syntax	-.01	-.09	.07	.70	.19	.02
The role of news photography is to illustrate a story's verbal content.	.13	.07	-.04	.02	-.81	.04
It is important for TV news photographers to understand local politics.	.00	.24	.31	.13	.40	.38
Taping a news source at eye level is objective. Higher or lower camera angles are not objective.	.04	.08	-.11	.06	-.04	.68